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512 eat, made ready by some woman who has been at home during the forenoon, but, whether or no, the toilers will probably retire into their houses for the siesta.

512 513 If the day be warm there will be drowsiness in the village atmosphere and almost universal somnolence among its inhabitants for an hour or two after midday.

The Evening's Recreation

512 252 The real activity of the village commences at about three o'clock. The women will soon begin peeling the taro, each seated on the ground before her own house. The diurnal grand repast is in preparation, and what with the peeling of vegetables and the cooking of them a housewife has perhaps an hour and a half of final work to do. Not that this is hard or unpleasant, but rather of a sociable nature, for little groups gather round the pot in which the taro is slowly seething under a covering of leaves. The men have risen from their rest and may foregather to chew betel or will sit before their respective houses renewing some sedentary task of yesterday—for such tasks may drag on unconscionably. Often a man is content with the society of his immediate [854] family, playing fondly with his younger children and carrying an infant in his arms.

512 301 302 883 Women and girls will go for water, and youths perhaps for firewood. Young bloods may appear, with a dash of paint on their cheeks and an ornament of boar's tusk or shell on their breasts. Their hair is glossy and greasy and their fine young figures set off with a sheen of coco-nut oil. In the most indirect manner and with a somewhat studied nonchalance they are, if the truth be known, bent on courtship, desiring principally to show off their masculine charms in those quarters where it suits them.

512 526 As the cool of the evening approaches the village grows more animated. If one game or another happens to be in vogue, youths of all ages will be boisterously engaged in it. The favourite games of the Orokaiva have something of war or chase about them. A number of players, with darts poised for throwing, stand in a kind of extended order while one boy bowls a disk-shaped section of banana stem along

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it is no uncommon thing to see the singers dispersing for their night's rest at break of day. But happily, when a European is in their village they have the politeness and the deference to the common European habit of sleeping by night, to discontinue their concert when he extinguishes his lamp. Then the older folk and the mere boys will retire to rest and the young men will follow their own devices, either turning in or going a courting. No one will see them creep into the houses of their sweethearts where by pre-arrangement they are assured of a welcome.

The village is now in complete silence. It may be warm and drizzling rain, or it may be clear and cold. In the latter case the fires will be burning underneath the pile-houses, and now and again one will hear the voice of the father gruffly rousing one of his children to go down and stir the embers or add fuel. Then follow the sounds of sleepy and complaining acquiescence, the fire flares and crackles, the youngster creeps back to his sleeping mat, and all is silence once more.

At times in the dead of night one may waken to hear a woman's voice raised in a solitary dirge for dead husband or child—long-sustained, clear notes whose effect is singularly sad. From the standpoint of music it must be confessed that such performances are variable, yet sometimes they are of the purest tone and uttered with an admirable restraint. Long-drawn, and with a suspicion of *tremolo*, the dirge ends characteristically with two or three high-pitched sobs or whimpers. There are now no sounds other than the tireless croaking of the frogs in the swamp, the hooting of owls, or the occasional flapping of a fruit-bat among the bananas, until the tailless rooster on the house-top thinks fit to salute the coming dawn.

Occasional Activities

Such is the uneventful routine of the Orokaiva day. Yet although there is undoubtedly a general absence of varied interest and incident in native life compared with our own, it must not be supposed that the typical day which I have endeavoured to describe is by any means invariable. There are

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In cold weather
342 the fire burns all night through, and in the ascending heat
[374] and smoke the family sleeps warm and grimily, the house-
holder on the *babari*,[1] his wife and family on the *gaga*,[2] and
[513] his pigs and dogs in the *su*.[3] Under the constant influence of the rising smoke the interior of the house acquires a curious metallic polish, and the poles of the roof become coated with a black lichen of soot. Conflagrations are rarer than one would expect under the circumstances.

Miscellaneous Buildings

345 The men's house is called *oro*. If built in connexion with a ceremony and intended as a male club-house or what might be termed a concert-hall, the men's house is called specifically *arijo*; it will occupy a central position and be of more pretentious size—say 40 feet long; and it may boast some decoration in the form of frayed sago leaf hanging in fringes from the eaves. These *arijo* houses are not seen very frequently. A peculiar feature of one or two of them is an outward-sloping wall, which gives the edifice the contours of an oblong haystack. The ordinary *oro*, which is simply the regular domicile of the young bachelors, may be small and without any distinctive feature.

A mere roofless platform is sometimes to be seen as a place of social intercourse. Among the southern tribes it is
[251] more usually combined with the picturesque little *barau* or yam-house, in which a small attic compartment above is the repository for the sprouting yams.

342 The Orokaiva, a true *improvisatore*, will find the materials for a house at a moment's notice. Overtaken by bad weather or benighted on the road, he will turn aside, fell a few saplings, make a selection of palm or wild banana leaves for thatch, and construct a lean-to or penthouse with a raised floor and a tolerably water-tight roof. A common trick of extempore construction is to use a slanting strut so tied to the upright that its upper end projects and thus forms a rest for a piece of cross-timber. See Plate XIV*b*.

345 Of tree houses (*savai*), which were formerly common
IR enough, I have seen no evidence in the whole Division,

[1 i.e. an interior platform or shelf above the floor—Analyst]
[2 i.e. the floor proper—Analyst]
[3 i.e. walled in space beneath the floor.—Analyst]

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dried forms a coarse but tough material. The typical club is an elongated pebble (*kisi*) with incised criss-cross lines (*jari*). The work is done by women, who make a common practice of withdrawing beyond the edge of the village, ostensibly to remove the annoyance of the loud continued tapping. The decoration—of which examples have been depicted elsewhere—is the artistic prerogative of women. It is executed in red and black. The red is a vegetable dye; the black is lamp-black obtained by burning a resinous gum called *ongo*. This, placed in a small receptacle, is lighted and covered with a large inverted fragment of pottery. The burning *ongo* gives off a heavy aromatic smoke and the soot is deposited on the under-surface of the pot. A little water is subsequently added and the black pigment is mopped up out of the pot with a sponge of grass and squeezed into a fragment of coco-nut or a cockle-shell, which is to serve as palette. Using for brush a tuft of frayed betel husk, the painter works quickly, confidently, and often carelessly. The workmanship is, as a rule, exceedingly crude, but the decorative effect is excellent, being somewhat enhanced when the garish colours are softened by a distant view and a shade of dirtiness.

Pandanus Mats (*Obi*). The broad leaves of the pandanus are sewn by women into mats. The minute prickles on edge and midrib are shaved off and the whole leaf is rubbed with those detergent leaves that serve the native for sandpaper. This is said to hasten their drying and to ensure their flexibility. When dry they are sewn together in two complete layers with a partial transverse layer of narrower strips between them. The finished mat, together with a plain block of wood for pillow, constitutes the Orokaiva's bedding.

Coco-nut Mats (*Tevi*). The mat for outdoor use is made of coco-nut leaf. A frond is split down the midrib and the leaves of either side are then woven neatly together to form a mat for which the halves of the split midrib form the side borders.

At the wider end of the mat two small appendages called *tengevi* ('ears') stand out from either side. They are formed by plaiting the leaves which pass below the end of the mid-